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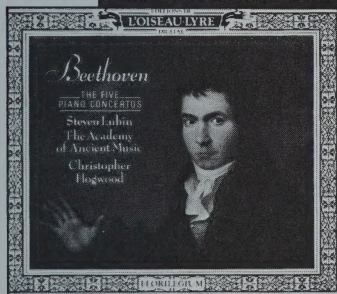
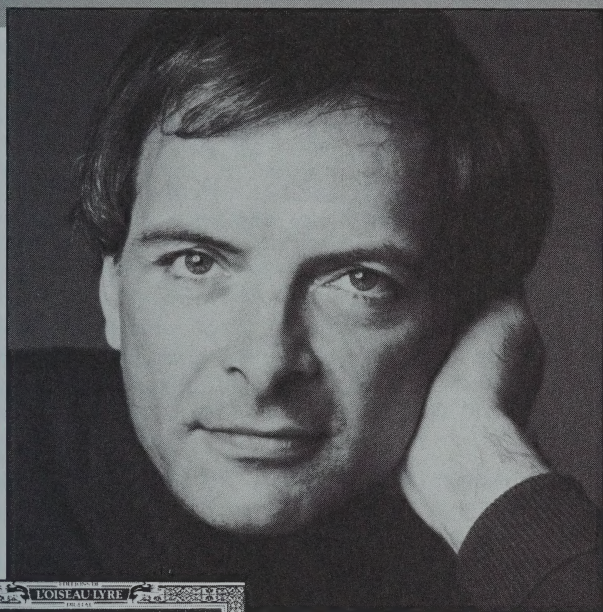
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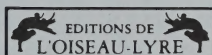
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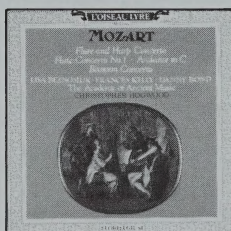


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ONE HUNDRED AND SEVENTY-FOURTH SEASON, 1988-89

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CHRISTOPHER HOGWOOD

Artistic Director

Christopher Hogwood is one of Britain's most internationally active conductors, as well as being a highly successful recording artist for London Records/L'Oiseau-Lyre.

Born in Nottingham in 1941, Mr. Hogwood studied classics and music at Cambridge University where his teachers included Raymond Leppard, Thurston Dart and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play baroque and classical works on instruments appropriate to those periods. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a large number of bestselling recordings to its credit.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the United States where he works regularly with such orchestras as the Chicago Symphony and the Los Angeles Philharmonic. In Britain he has conducted and recorded with the London Philharmonic Orchestra, and has also undertaken conducting engagements in many European cities including Paris, Lisbon, and Copenhagen.

In addition to his orchestral conducting activities he has been a busy operatic conductor and has directed the St. Louis Opera, Berlin's Deutsche Opera, Paris' Opera Comique, and Venice's La Fenice.

Mr. Hogwood assumed the position of Artistic Director of the Handel & Haydn Society in 1986. In March he directed the H&H period orchestra in its first recording for London Records/L'Oiseau-Lyre. This month he led the orchestra and soprano Arleen Auger in a L'Oiseau-Lyre recording of Haydn concert arias. This December, he will serve as conductor for H&H's 135th annual performances of *Messiah* which will be presented in Boston, New York and Chicago.

In September, Mr. Hogwood became Director of Music of the St. Paul Chamber Orchestra where he is part of a three man Artistic Commission which also includes Hugh Wolff as Principal Conductor and John Adams in a newly established Creative Chair.

Despite his busy conducting schedule Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson.

JEFFREY RINK

Assistant Conductor

Assistant H&H Conductor Jeffrey Rink holds degrees in Music Theory and Conducting from the University of Maryland and subsequently studied orchestral conducting with Charles Bruck at the Pierre Monteux School.

While still a graduate student, Mr. Rink was asked to premiere *Nightscape* by the Washington composer Lawrence Moss; this led to several conducting engagements including an appearance with Monday Evening Concerts in Los Angeles.

In 1981 he was appointed as Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild of Washington D.C. which he led until 1986. His performance with this group of newly commissioned work prompted the *Washington Post* to write, "Jeffrey Rink molded the work of all the singers and instrumentalists into as memorable a premiere as any composer could wish for."

In February of 1986 he was appointed by Christopher Hogwood as Assistant Conductor with the Handel & Haydn Society which prompted his move to Boston. Since this appointment, he has received high praise from the *Boston Globe*, the *New Yorker* and London's *Musical Times*, and has directed performances of Brahms' *Requiem* and Beethoven's *Ninth Symphony*. He made his Symphony Hall debut in December 1987 conducting H&H in Handel's *Messiah*.

In addition to his work with H&H, Mr. Rink was recently appointed as Conductor of the Chamber and Young Performer's Orchestras at the Longy School and as Music Director of the New England Philharmonic.



Christopher Hogwood, *Artistic Director*

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Symphony No. 92 in G Major, "Oxford"

Adagio-Allegro spiritoso

Adagio cantabile

Menuetto: Allegretto

Presto

HAYDN

Cantata, "Scena di Berenice"

I N T E R M I S S I O N

MOZART

Mass in C Minor, K. 427

(new edition by Richard Maunder)

Arleen Auger, *soprano*

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On the Cover: A still life by Gabriele Salci. Collections of the Prince of Liechtenstein, Vaduz Castle.

Franz Joseph Haydn (1732-1809)
Symphony No. 92, Oxford
Cantata, Scena di Berenice
 Notes by Steven Ledbetter

Despite its nickname, the "Oxford" Symphony was written in 1788 or 1789 for a Frenchman, the Count d'Ogny, for whom Haydn had composed his six "Paris" symphonies five years earlier. Yes the world for which those works were written was perilously close to its end when Haydn finished; the Bastille fell on 14 July 1789. The nickname was attached to the symphony after Haydn chose to conduct it in the Sheldonian Theatre at Oxford in July 1791, when he received an honorary doctorate. It thus precedes the splendid series of the twelve symphonies actually composed for England, though the work is as full of wit and resourceful invention as any of that dozen.

The slow introduction to the first movement provides a stability at the outset all the more essential because the Allegro spiritoso seems to begin in the middle of things. It has a tiny theme that Haydn exploits with astonishing invention. The Adagio begins with a warm, hymnlike melody in the strings, later heard with poignant oboe coloration. The middle section surprises with trumpets and drums leading a sudden change to the minor mode. This is recalled at the end of the movement, in a passage for the woodwinds alone and a recollection of the minor in the closing bars. Haydn plays a delightful rhythmic trick in the third movement, turning the last-beat-of-the-measure accents of the Menuetto into something that sounds like the errors of town musicians in the Trio. The finale is one of those incredible passages in Haydn that races along at a breathless pace, always finding new treatments, enriched harmonies, contrapuntal tricks to surprise and delight us even as we are swept away.

We link Haydn so much with instrumental music that we forget how much stage experience he had at Eszterhaza, with his own operas and those of others. He was proud of his operatic work, too, though when he first encountered the operas of Mozart, he was both generous enough and honest

enough to admit that here was a master whose dramatic music he could not surpass.

Like many of his contemporaries Haydn composed "scenes," extended vocal solos representing a dramatic character at an emotional moment, written in a style similar to an operatic *scena* (with texts often ripped wholesale out of familiar librettos), but intended for performance on the concert stage.

Haydn composed the *Scena di Berenice* in 1795, in England, for a great singer, Brigida Branti, for whose sake he took pains to write in the grand manner, choosing a highly emotional text from Metastasio's libretto for *Antigono* of 1744. Berenice has been deserted by her lover; only death will provide consolation. As was traditional in such scenes, the piece opens with a recitative setting the scene in highly emotional terms, breaking off to lead into a slow aria. This is followed by a shorter recitative to motivate a more energetic concluding aria, with prominent vocal display. What makes Haydn's *scena* quite untypical, however, is its astonishingly daring harmonic scheme (so unusual for the day that at one point Haydn wrote a note to the copyist to make sure that his intentions were understood!).

Wolfgang Amadeus Mozart (1756-1791)
Mass in C Minor, K. 427
 (new edition by Richard Maunder)

Mozartans have always lamented the incompleteness of the great torso that is the Mass in C minor. It is a work that has raised serious questions for scholars tracing its history and performance in Mozart's lifetime, as well as for editors and performers trying to bring it to life again today. Its creation is linked to Mozart's personal and professional connection with the Weber family, which included no fewer than three sopranos of some repute. The eldest daughter, Josepha, was

to be the first Queen of the Night in *The Magic Flute*. The second, Aloysia, had sparked Mozart's love when he first met her (then just fifteen years old!) on a visit to Munich in 1777. Four years later Mozart settled in Vienna, where he had been preceded by the Weber family, and he roomed with them for several months. His infatuation for Aloysia had not passed, but she was, if anything, even less interested in him than before, and her mother evidently schemed to force Mozart to marry her third daughter, Costanze, by compromising their reputations.

Eventually Mozart did find himself in love with Constanze (to his father's dismay), and he married her on 4 August 1782, though craftily informing his father only when it was too late for him to object. Leopold recognized his impotence in the matter, and resignedly sent his blessing after the wedding. Mozart was eager to visit Salzburg with his bride and persuade his father of the wisdom of his choice, but the visit had to be put off for a year. In the meantime, though, he began composing a large Mass, which, as he wrote to his father in January, was in fulfillment of a vow; it was already half finished, but it was destined to remain so.

The long-awaited visit to Salzburg took place in the summer of 1783. The Mass in C minor had not progressed much, if at all, since January, but Mozart worked on it in Salzburg and directed some sort of performance in the cathedral there on 26 October 1783. The nature of that performance has been much discussed. We do not have the complete Mass, but it seems most unlikely that Mozart finished the work and that sections of it have been lost. The suggestion that he substituted movements from earlier Mass settings for the missing parts is encountered frequently, but, aside from the stylistic barbarity of such a procedure (nothing he had written earlier could possibly match the new work in scope and grandeur), there is no support for the hypothesis from the few performing parts that do survive. Possibly the incomplete portions of the Mass were simply performed as plainsong.

Even the parts that Mozart did finish have not all survived; of the Sanctus and Osanna, only a separate "particella" containing the "extra" instruments—woodwinds, brass, and drums—and not

the core of voices and strings, can be found, and the Benedictus is totally lost.

Richard Maunder, an English musicologist who recently produced a new edition of the unfinished Requiem, has edited the present edition through careful study of the surviving sources, including a manuscript score made by a monastery choirmaster, Pater Matthus Fischer. Though Fischer's score is riddled with serious errors, it gives a number of clues, particularly to the double-chorus layout of the choral sections.

The nagging question remains, though: why should Mozart have failed to complete a work that would have been, without question, his grandest Mass setting? It is impossible to discuss the matter in detail here, but two points are worth noting. First, since the decision to compose the piece had been personal, there was no reason for Mozart to continue if he did not feel an artistic or personal compulsion. Second, the Mass was started under the immediate impetus of Mozart's discovery of Bach and Handel, whose contrapuntal technique offered him a means of stretching his own musical language—still largely based on the decorative rococo art of a J.C. Bach—to an astonishing degree. But even Mozart needed some time to absorb fully the implications of this discovery. It seems, in fact, that the fugues and the elaborate counterpoint of the C-minor Mass were one way of coming to grips with that style. Once he had learned all he could from the approach, there was no compelling reason to complete the piece, since it would add nothing to his depleted exchequer.

As it stands, then, the C-minor Mass is a magnificent torso, a piece that shows one of the world's most extraordinary musical minds conquering new expressive territory—Bachian solemnity, Handelian grandeur, the spare and the sensuous, the simple and the florid, the ardently emotional and the spiritedly jubilant—in a work that stands, torso though it may be, scarcely rivaled in Mozart's work.

Steven Ledbetter is a musicologist and program annotator with the Boston Symphony Orchestra.

Scena di Berenice
 From *Antigono*, Act III, Scene 7
 Text by Pietro Metastasio

Berenice, che fai? Muore il tuo bene,

Stupida, e tu non corri!...

Oh Dio! vacilla

L'incerto passo: un gelido mi scuote

Insolito tremor tutte le vene:

E a gran pena il suo peso il

piè sostiene.

Dove son? Qual confusa

Folla d'Idee, tutte funeste adombra

La mia ragione! Veggo Demetrio:

Il veggo

Che in atto di ferir...

Fermati: vivi;

D'Antigono io sarò. Del core ad onta.

Volo a giurargli fè. Diro, che l'amo

Diro... Misera me! S'oscura il

giorno?

Balena il ciel! L'hanno irritato

i miei

Meditati spergiuri. Ahimè! Lasciate

Ch'io soccorra il mio Ben,

barbari Dei.

Voi m'impedite, e intanto

Forse un colpo improvviso...

Ah sarete contenti: eccolo uccisco

Aspetta anima bella: ombre compagne,

A Lete andrem. Se non potei salvarti,

Potrò fedel... Ma tui mi guardi?

E parti?

Non partir bell'Idol mio.

Per quell'onda all'altra sponda

Voglio anch'io passar con te,

Voglio anch'io...

Me infelice!

Che fingo? Che ragiono?

Dove rapita sono

Dal torrente crudel de miei martiri?

Misera Berenice, ah, tu deliri!

Berenice, what are you doing?

Your lover is dying,

Foolish girl, why are you not

running to him. Oh God!

My steps falter: fear like ice

Freezes in my veins,

And I can scarcely stand up

under the weight of my troubles

Where am I? What morbid follies

Cloud my mind?

I see Demetrius, my lover,

about to stab himself...

Stop: live;

I'll submit to Antigono. I'll

hurry to him.

And say that that I love him;

I'll swear to be faithful to him.

I'll say... pity me, day turns

to night?

Lightning sears the sky!

My lying caused it.

Help me Gods, to help my

love. Cruel gods.

Why do you hold me back?

Perhaps a sudden blow...

Are you satisfied:

is he dead already?

Wait, gentle soul: let our souls

be together,

In the journey to Lethe. If I can

not save you,

I shall be faithful...

but are you looking at me as you go?

Do not go my handsome love;

Through the waves, to the shore

I would cross with you.

I want it too...

Woe is me!

Why am I pretending? What am I

saying?

Where has the torrent of my suffering

carried me?

Miserable Berenice, you are delirious!

ARIA

Perchè, se tanti siete
Che delirar mi fate
Perchè non m'uccidete,
Affanni del mio cor?
Crescete, oh Dio, crescete
Fin chè mi porga aita
Con togliermi di vita
L'eccesso del dolor.

ARIA

Why, if you are so many
Do you not kill me
Or make me go mad,
O torments of my heart?
Increase, O Gods, increase
These tortures, so that soon
My life will end
In an excess of grief.

.....

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—*Boston Herald*



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Mass in C Minor
Wolfgang Amadeus Mozart

KYRIE

Kyrie eleison. Christe eleison.
Kyrie eleison.

GLORIA

Gloria in excelsis Deo, et in terra
pax hominibus bonae voluntatis.

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

Gratias agimus tibi propter magnam
gloriam tuam.

Domine Deus, Rex coelestis
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere
nobis.

Qui tollis peccata mundi, suscipe
deprecationem nostram.

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus, tu solus
Dominus, tu solus altissimus,
Jesu Christe,

Cum Sancto Spiritu in gloria
Dei Patris. Amen.

CREDO

Credo in unum Deum, Patrem
omnipotentem, factorem coeli et terrae.
visibilibus omnium et invisibilium;
Et unum Dominum Jesum Christum,
Filium Dei unigenitum;
Et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine, Deum
verum de Deo vero,
Genitum non factum,
consubstantialem Patri,
per quem omnia facta sunt
Qui propter nos homines et propter
nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto
ex Maria virgine, et homo factus est.

KYRIE

Lord, have mercy upon us. Christ, have
mercy upon us. Lord, have mercy upon us.

GLORIA

Glory be to God on high, and on earth
peace, good will towards men.

We praise thee, we bless thee,
we worship thee, we glorify thee.

We give thee thanks for thy
great glory.

O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son,
Jesus Christ; O Lord God, Lamb of
God, Son of the Father.

Thou that takest away the sins of the
world, have mercy upon us.

Thou that takest away the sins of the
world, receive our prayer.

Thou that sittest at the right hand of
God the Father, have mercy upon us.

For thou only art holy; thou only art
the Lord; thou only, O Christ,

with the Holy Ghost art most high in the
glory of God the Father. Amen.

CREDO

I believe in one God, the Father Almighty
Maker of heaven and earth,
And of all things visible and invisible.
And in one Lord Jesus Christ,
the only-begotten Son of God;
Begotten of his Father before all worlds;
God of God, Light of Light,
Very God of Very God,
Begotten, not made;
Being of one substance with the Father;
By whom all things were made:
Who for us men and for our salvation
came down from heaven.

And was incarnate by the Holy Ghost
of the Virgin Mary, And was made man.

SANCTUS

Sanctus, sanctus, sanctus Dominus
Deus Sabaoth!

Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

BENEDICTUS

Benedictus qui venit in nomine
Domini. Osanna in excelsis.

SANCTUS

Holy, Holy, Holy, Lord God of hosts.

Heaven and earth are full of thy glory:
Hosanna in the highest.

BENEDICTUS

Blessed is he that cometh in the name
of the Lord. Hosanna in the highest.

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.....

ARLEEN AUGER, *soprano*

American soprano Arleen Auger has been praised around the world for the luminous quality of her voice and her superb musicianship. In 1986 she was seen by millions of television viewers in the broadcast of the Royal Wedding of Prince Andrew and Miss Sarah Ferguson, in which she sang Mozart's *Exultate, Jubilate*. Miss Auger has appeared as a soloist with the leading orchestras throughout the United States including the New York Philharmonic, the Los Angeles Philharmonic, Philadelphia Orchestra and the Cleveland Orchestra; as well as the Boston, Atlanta, and Saint Louis symphonies. Highlights of her 1986-87 season included engagements with Neville Marriner and the Academy of St. Martin-in-the-Fields, with Trevor Pinnock at the BBC Proms; and recitals in New York, Washington, and San Francisco. During the 1987-88 season, Miss Auger embarked on a United States recital tour which included an appearance in Lincoln Center's "Great Performers" series.

D'ANNA FORTUNATO, *mezzo soprano*

The highly acclaimed mezzo soprano D'Anna Fortunato has charmed critics and audiences with her opera, recital and symphony orchestra appearances. Ms. Fortunato has appeared with the New York Philharmonic, Cleveland Orchestra, and the Pittsburgh, Atlanta, and Dallas symphonies. Since her debut with the Boston Symphony in Mozart's *Requiem*, she has returned to sing with the orchestra under the batons of Seiji Ozawa, Gunther Schuller and George Cleve. Ms. Fortunato has also been acclaimed in leading operatic roles with the New York City Opera, Kentucky Opera, Opera Company of Boston, Connecticut Grand Opera and Rochester Opera Theater. An important ingredient of Ms. Fortunato's musicianship is her curiosity and constant exploration of new and unusual repertoire. She has performed the little-known vocal works of Franz Liszt and women composers such as Clara Schumann, Fanny Mendelssohn and Amy Beach.

JEFFREY THOMAS, *tenor*

Jeffrey Thomas has appeared both nationally and abroad in a wide range of operatic and concert roles. He made his operatic debut at the Spoleto USA Festival, and has since performed with the San Francisco Opera in Wagner's *Die Meistersinger*, as well as in lead roles in numerous productions ranging from Cavalli's *L'Ormindo* to Britten's *Rape of Lucretia*. He has performed with the Boston Early Music Festival; the St. Louis, Baltimore, and San Francisco symphonies; the Philharmonia Baroque Orchestra and Concert Opera Association of San Francisco; Concert Royale of New York; and the Dallas Bach Society. In addition to Christopher Hogwood, Mr. Thomas has worked with respected conductors such as Nicholas McGegan, Simon Preston, Roger Norrington, Robert Shaw, David Zinman, Herbert Blomstedt, and Andrew Parrott. Last season he appeared with the Handel & Haydn Society in the Boston premiere of Handel's *La Resurrezione*.

JAMES MADDALENA, *baritone*

Since 1981, James Maddalena has met the vocal and theatrical demands inevitable in opera productions staged by American director Peter Sellars. He has received international attention for his remarkable portrayal of Richard Nixon in John Adams' *Nixon in China*. He also sang principal roles in Mozart's *Don Giovanni* and *Così fan tutte*; and in Handel's *Julius Caesar* and *Orlando*, which played forty performances at the American Repertory Theatre. He has enjoyed acclaim from New York and Boston critics for his oratorio performances, including *Messiah* in Carnegie Hall with Boston's Banchetto Musicale. Mr. Maddalena is a member of Emmanuel Music, and is known for distinctive performances of new music, operas and chamber music. His interpretations of the song cycles of Schubert, Schumann, and Brahms are consistently well received. In 1983, the Boston Phoenix named Maddalena Boston "Performer of the Year."

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Sunday, February 5 at 3:00 p.m.

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Friday, February 24 at 8:00 p.m.
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For more information on subscriptions and single tickets call, write or visit the H&H office at 266-3605, Monday-Friday, 9-5, 295 Huntington Avenue, Boston MA 02115. Symphony Hall ticket prices are \$12, \$19, \$26, and \$32. Chamber series tickets are \$12.50 and all seating is general admission.

Tickets for *Masters of the Italian Baroque* and *Messiah* are now on sale. Call Teletron at 720-3434, open seven days a week. Tickets for the other performances go on sale three weeks prior to each performance date.

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